

OFFICIAL

Guitar Tab Edition

Mark Knopfle

guitar styles

Complete, off-the record guitar
transcriptions in tab and standard notation
of eight classic songs

VOLUME I

This unique folio - the first to present
COMPLETE guitar transcriptions of Mark Knopfler's
music, includes note-for-note playing versions of
eight of his most popular songs

The music is presented in both tablature and standard
notation, complete with lyrics and chord symbols

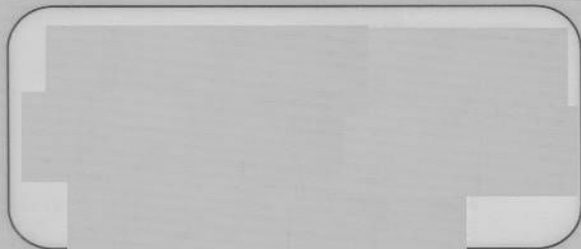
expresso love
love over gold
once upon a time in the west
private investigations
romeo and juliet
sultans of swing
telegraph road
tunnel of love

The book includes:

- In-depth interview with Mark Knopfler about
his own playing style
- Details of Mark's guitars, effects and amplification
by Ron Eve (longtime guitar technician) and
Stephen Marchino (head of production at Pensa-Suhr)
- Comprehensive guide to tab
- Exclusive photographs of many of Mark's guitars

Also available:

Mark Knopfler Guitar Styles Volume II
brothers in arms / going home / heavy fuel / money for nothing
planet of new orleans / the man's too strong / walk of life
you and your friend
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OFFICIAL
Mark Knopfler

guitar styles



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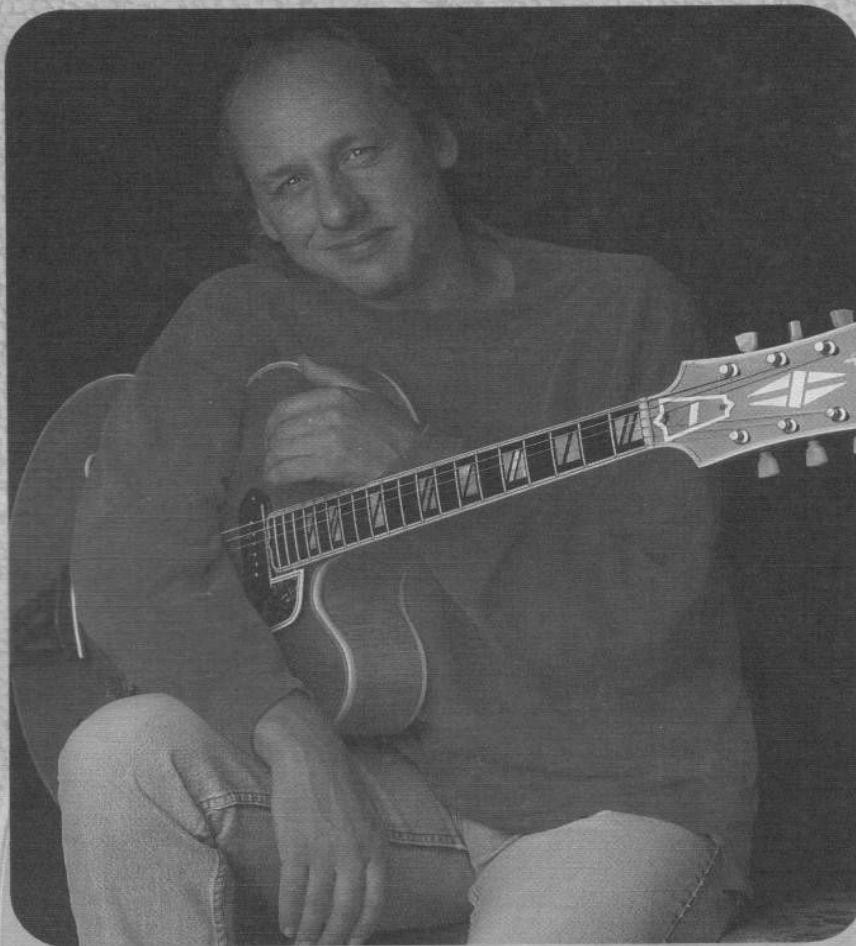
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GIBSON 'SUPER 400'
MODEL CES
c.1955, s/n A22087



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Mark's guitar style...



"I'm left-handed but I play right-handed. They tried to teach me violin at school for

two or three years - right-handed - so by the time I was 15 I was into the habit of playing that way round. It has some advantages - It obviously means my strong hand is on the neck for a good vibrato. I can pull or bend three strings quite easily.

"When I was learning the guitar I used to play with a pick a lot - a pick is the biggest amplifier there is and not using a pick is the main difference in my style.

**GIBSON ES 175,
SUNBURST**
c.1960, s/n 510514



"When the fingerpicking style and flatpick style were fusing together for me I realised I was doing things with my fingers that I used to do with a pick, but it was more comfortable and more rhythmic with my fingers. This was well before Dire Straits - I remember being conscious of the style developing when I was sleeping on someone's floor in Turnpike Lane. They had a cheap copy of a Gibson Dove acoustic with very light strings and I realised the pick was becoming redundant.

"I don't play all that much on the road apart from the gigs. In between tours I get the chance to sit down and play a bit - I intend to work out more of a structured routine. I spent some time a few years ago getting some books out and studying a bit because I was being asked to play sessions with proper musicians.

"Working with Chet (Atkins) and other fine musicians like him really helped my playing - you're always learning when you play with good musicians. I like the idea of change - I don't want to stay static. I like the way I play in my heart and I wouldn't want to be anyone else, but I'm conscious that there's a whole world of playing out there that I don't do - it's bottomless, really. If I get a book out I'll find something and make it my own either by adding my own style or because I couldn't play it properly in the first place.

"When I'm working on a solo I don't really know how it comes about. I think not being able to sing means that the guitar becomes like a voice and you make it do things that you wouldn't do otherwise. Perhaps if you can't sing you push a little harder with your instrument but I've never really thought about that.



SCHECTER 'TELE', RED

s/n S8703

This is a great rhythm guitar and often supplies the 'picking rhythm' that is Mark's trademark, exemplified on the track 'Walk Of Life'.



SCHECTER 'STRAT', SUNBURST

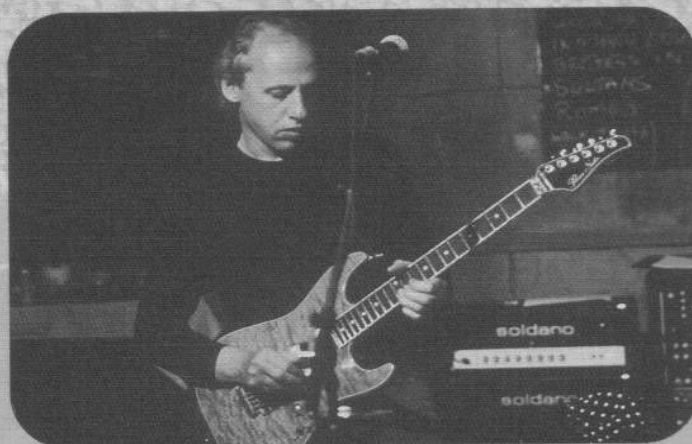
c.1980, s/n S8001

Replaced an earlier Sunburst that was stolen. Used on 'Tunnel Of Love' ('Making Movies') and 'Going Home' (theme from *Local Hero*). On 'Assassin Of Love' ('Miracle') it was used through a Fender Vibrolux connected to the Marshall cabinet to achieve the 'Duane Eddy' sound on that track.

"There are lots of guitarists and musicians with tremendous facility but they might not be musicians to me - 'musician' is a difficult term. There's a lot more to it than just technique. Van Morrison has great facility with his voice but not the same facility with piano or guitar but that doesn't matter. He understands what music is and his roots go very deep into Celtic music and the Blues. He is capable of great moments of fusion of the two - that's something that has very little to do with facility or book knowledge. Having good chops definitely helps but it's not the whole story.



SCHECTER 'TELE', RED
s/n SB218
The guitar that eventually replaced Mark's Fender Strat as his workhorse guitar. It features on numerous recordings, for example 'Espresso Love' and later the live versions of 'Sultans Of Swing' and 'Once Upon A Time In The West'.



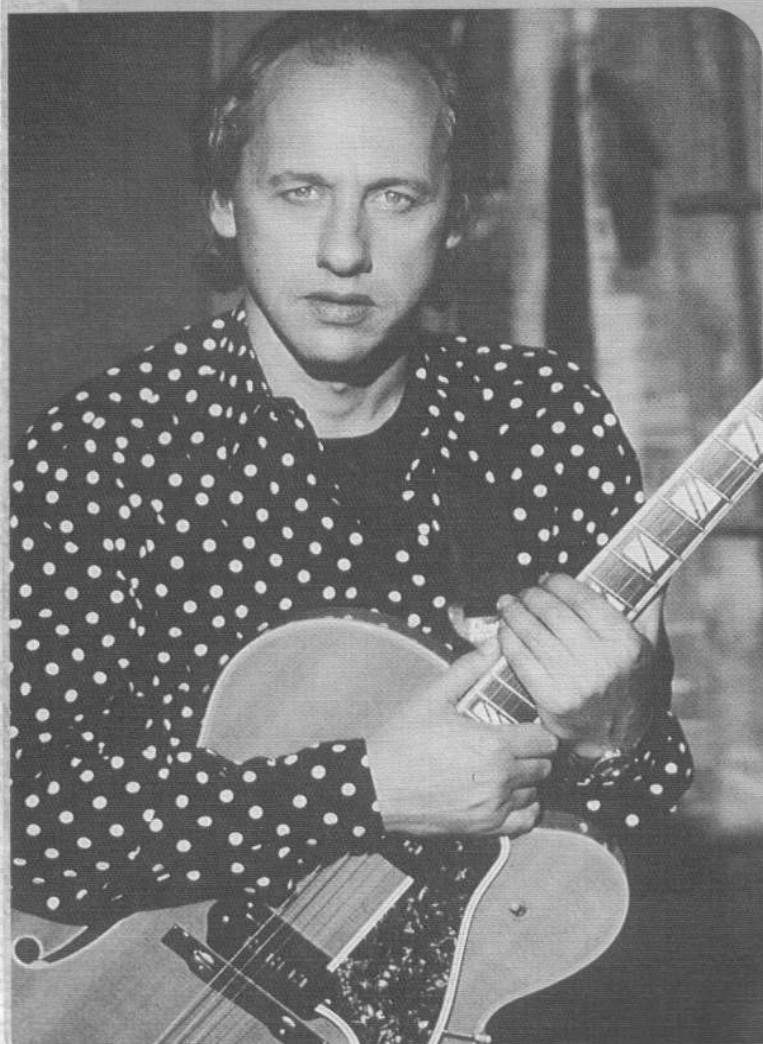
"I haven't yet managed to get into a professional way of writing. I can see that it's essential for a novelist to do that. I can apply myself better than before but it's certainly something I could work on. I like to get into things where I don't think about music at all, like reading - it's very important to be able to get away from it so you can come back refreshed.

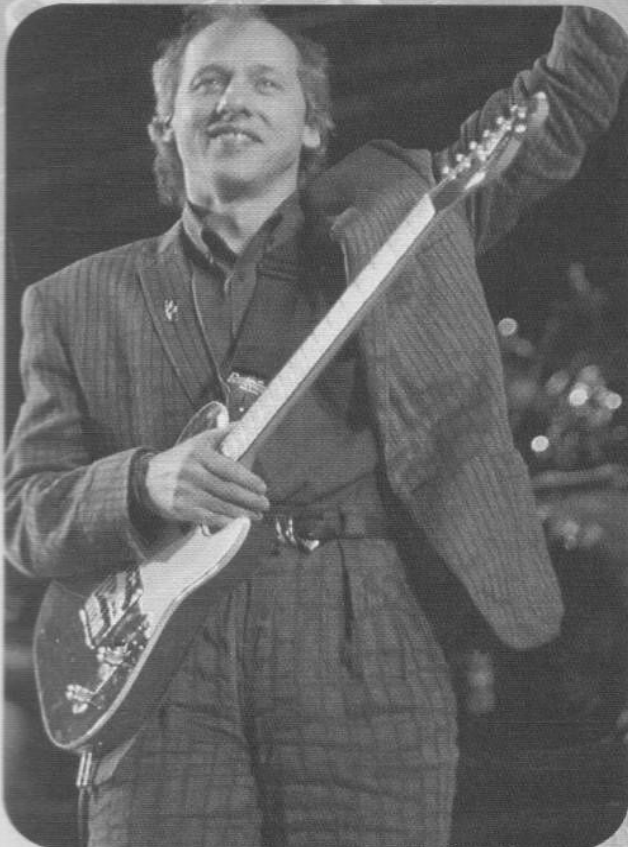
"I like to use dynamics in songs - in *Tunnel Of Love* the music drops down then builds up again. I'm not sure where I get that from but I must get it from somewhere. Most creative people are like sponges - they absorb things and then squeeze something different out. Some songs I like to be linear and stay on the same level like *How Long* and *Calling Elvis*.

"Dynamics are relatively easy to understand but other things I can't explain at all - like the outro of *On Every Street* where the riff repeats over and over. George Martin heard that and said it sounded like Puccini... Or was it Bartók? I can't remember.

"I remember speaking to Pat Metheny and Lyle Mays one day and they said 'Hey, man, How d'you write that *Local Hero* stuff? It sounds like it's a 1000 years old'. Well... I don't know. They're just tunes, you know? I can't even say whether songwriting is getting easier or harder for me but I do think my songs are getting simpler with fewer chords and less ambiguous lyrics. Although if there's a complicated way to do something then I'll probably find it."

(This article is continued in Volume II)





Ron Eve is Mark Knopfler's longtime guitar tech and Stephen Marchino is head of production at Pensa-Suhr. Dave Burrluck talks to them about Strait's guitar sounds.

Mark Knopfler may be synonymous with the Fender Stratocaster but any one who's seen or heard the Straits in the last couple of years won't have missed the Strat-shaped Pensa-Suhr guitar that is Mark's main working instrument. The guitar was hand built by John Suhr in the late '80s. However, John no longer works for the exclusive New York based company. According to Stephen Marchino, currently responsible for hand crafting these guitars with Mas Hino (John's apprentice for six years), he is no longer making guitars but working with electronics wizz Bob Bradshaw in California.



**GIBSON LES PAUL,
SUNBURST**
c.1986, s/n 12849

The guitar in question features a one piece quilted maple carved top. The body base is mahogany and it has a bolt-on maple neck with 22 fret bound Brazilian rosewood board.

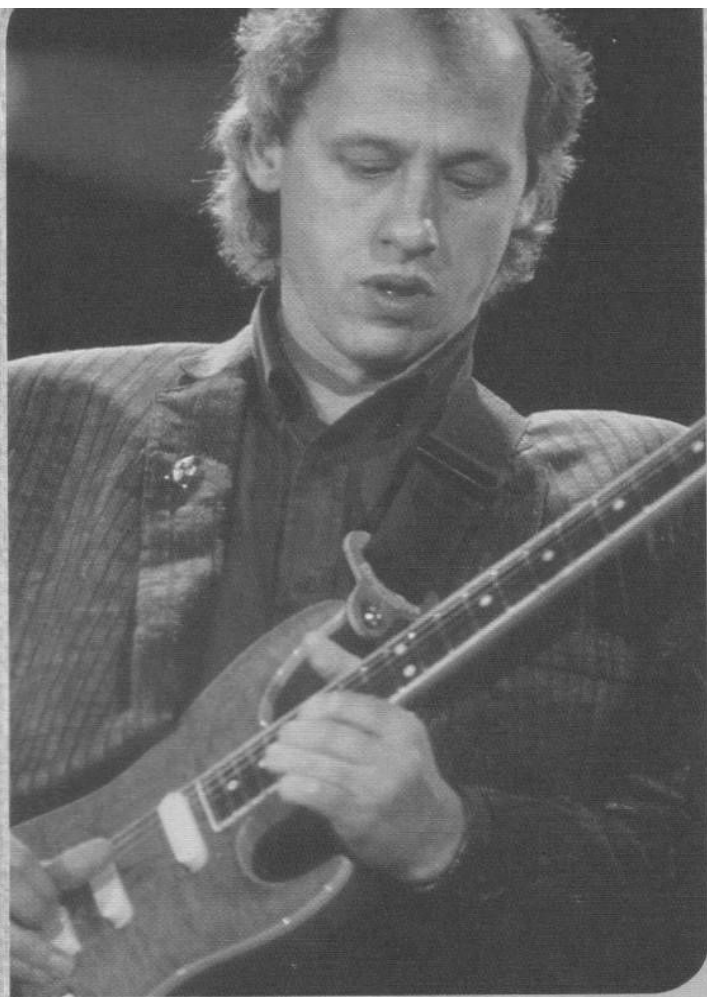
"It's quite a departure from his previous guitars" explains Ron Eve, "the shape of the neck is more of an oval, more an early slim Gibson neck than a Fender. It's slightly wider too and the frets are very high, Mark was "persuaded" to go for a larger fret both in height and width. The action is set pretty much as low as you can go with the barest hint of buzz. Mark plays quite lightly, not heavy at all."



**FENDER STRATOCASTER,
RED**

c.1960, s/n 68354

Bought second-hand, it had a 'natural wood' finish that was quickly replaced with red lacquer! This guitar features in most of the early Dire Straits' recordings, brought out of retirement for the recording of 'On Every Street' through a Soldano head, Marshall 4 x 12, modified with a TC2240 DDL effects unit.



Stephen Marchino adds that "the guitars are fretted under tension so very little dressing is required, that's why they play so well. The actual fretwire is Dunlop 6105, tall but not as wide as the 6100. We found the intonation wasn't as good with the really wide wire. The guitar is finished with a special, very thin lacquer by Pat Wilkens."

The double locking Floyd Rose is an unusual inclusion for Knopfler and although the trem is back routed "it's actually screwed up to the body," says Ron. "It's fixed so it's really a non-trem guitar. The main reason is because of the fine tuning at the bridge. The guitar's tuning stability is remarkable."

The guitar is fitted with EMG pick-ups, a full sized '85 humbucker at bridge and the single coil sized SA humbuckers in middle and neck positions. "We use a special technique" (a combination of a capacitor and resistor) "to simulate a split coil on the bridge humbucker when it's switched to position four (bridge and middle pick-up) on the five-way, lever type pick-up selector," continues Stephen.

Apart from a master volume and master tone control, a mid-boost - the EMG SPC Presence control - is activated by pull /push switch in the tone pot. "Mark used that tone for the heavier sounds - like on *Heavy Fuel* and *Calling Elvis* - typically with the bridge humbucker and middle pick-up selected" adds Ron. It's tuned standard with D'Addario .009" to .042" gauge strings. Mark has a spare black Pensa-Suhr, again Strat-shaped, this time with flat topped all mahogany bound body. According to Ron, "the neck has a flatter curve, but the fret set up is the same and the Floyd Rose is functional. He uses that for *So Far Away*."



**PENSA-SUHR,
FLAME MAPLE**
c.1987 s/n 001

Mark's favourite guitar! Designed on a napkin over coffee with luthier John Suhr and Mark's friend and New York music store owner Rudi Pensa. It features a magnificent one-piece contoured maple top backed by one piece of mahogany and a rosewood neck. Fitted with EMG active pick-up system with switchable mid-boost. Amongst many recent recordings it has been used on 'Feel like Going Home' ('Notting Hillbillies'), 'Love You Too Much' (Jeff Healy) and 'Old Habits Are Hard To Break' (Ronnie Milsap). Played through a Soldano and a Marshall 4 x 12 on 'Heavy Fuel', 'Planet Of New Orleans' and 'Calling Elvis' (all on 'On Every Street').



PENSA-SUHR, BLACK
c.1986, s/n 014

"Mark also has a 'prototype' Pensa-Suhr, tuned to open G (from low to high D-G-D-G-B-D) and used on *Two Young Lovers*. It was the first guitar John Suhr built under the Pensa-Suhr name and has a 001 serial number".

Another John Suhr guitar looks like a white Fender Strat. "I think we should come clean about that" says a sheepish sounding Ron. "It's got all the Fender transfers and appears to be a Custom Shop guitar but it's not really. Parts of it are Fender - some parts aren't, John Suhr put it together so I'm not sure exactly what's what. It's a standard Strat format though with three single coils and vintage tremolo". Mark used that on *The Bug* on the last tour and album.



N. S. PHILLIPS
ACOUSTIC GUITAR



RAMIREZ SPANISH

1990, s/n A2441

Used on the 'On Every Street' tour for 'Private Investigations'.

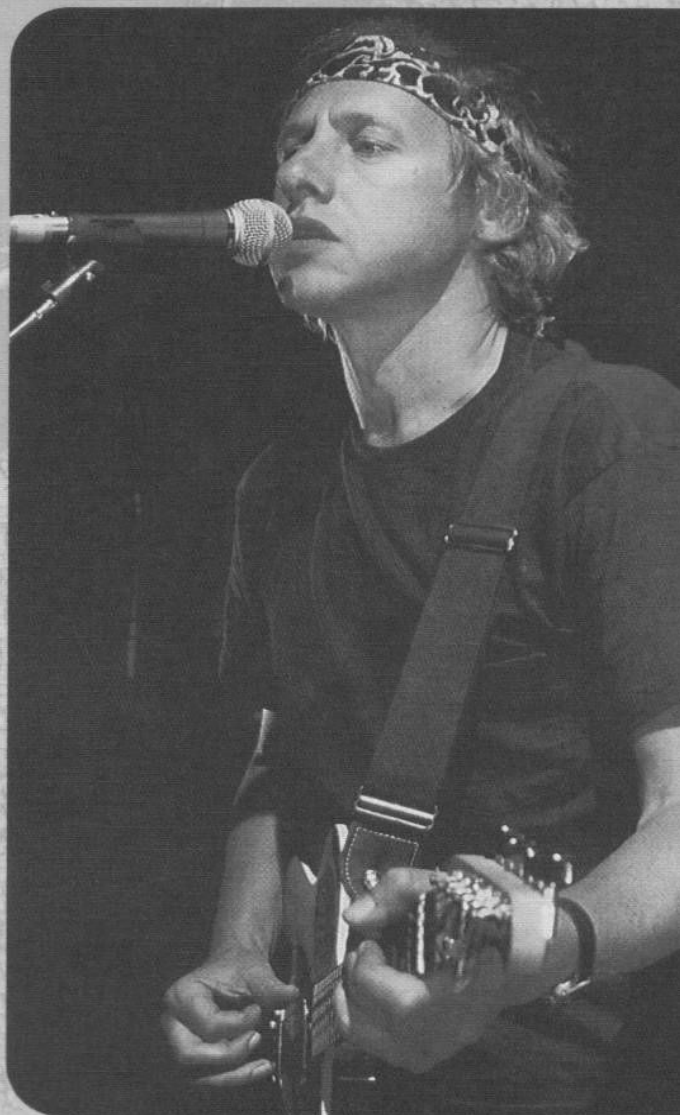
It has a built-in bridge pick-up which is adjustable for individual string tone and volume.



**GIBSON 'CHET ATKINS',
NYLON STRUNG,
SOLID BODY**

s/n A027

'Classical' electric guitar. It has a piezo pick-up under the bridge. Used extensively live for 'Private Investigations' until the purchase of the Ramirez Spanish guitar.



Ron is keen to point out that although certain guitars were used for certain numbers in the studio, and it seems Mark has a lot of Strat-type guitars, each one has its own character.

"So we'll get a basic style of guitar through a basic amp set-up then play with them a bit.

The two most important tools in a guitar tech's kit are a crystal ball and a magic wand - I have to predict what Mark will use. If I've heard the songs prior to the session I'll have a good idea of where he's heading. As for amps, I always take in the Soldanos as well as a range of things like old Fender amps.



**NATIONAL 'DUOLIAN',
STYLE O, STEEL GUITAR**

c.1939, s/n B1844

Open tuning, D-G-D-G-B-D (low to high), with capo often on 2nd or 3rd fret. This guitar is the one on the front of the 'Brothers In Arms' album.

As used on 'Romeo And Juliet' and 'Telegraph Road'.



**GIBSON 'SUPER 400'
MODEL CES**

c.1953, s/n 15808

In Mark's words, 'A man's guitar!'. Of the same type associated with Elvis Presley and very rare - ie, valuable. Used on 'Your Latest Trick' (for the live concert) and 'Fade To Black' ('On Every Street') for its 'plummy' jazz sound using a vintage Fender Vibroverb combo. The pick-ups used rare 'Alnico' magnets.

"On the last album we mainly used Soldano, except, for example, *Fade to Black*, where we used his '53 Gibson Super 400 through one of the vintage Fenders, I believe a Vibroverb.

"That Gibson is worth around £20,000. I wasn't at all happy about taking that on the road I can assure you. Accidents do happen, not to mention theft, so it stayed in its flight case till about five minutes before the show, then put straight back again.



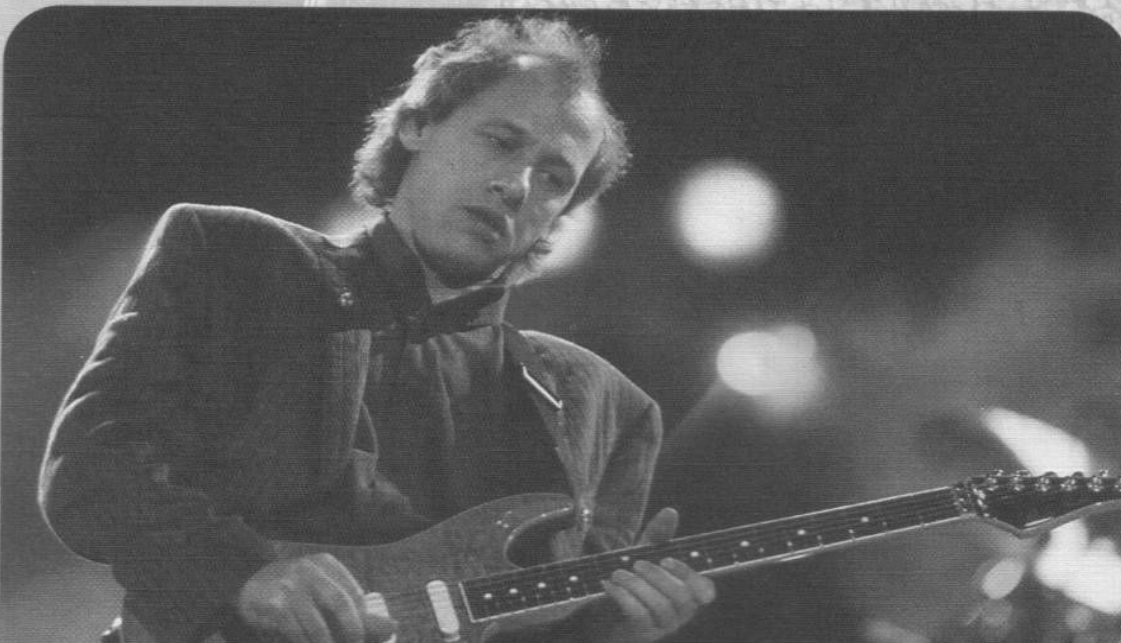
GRETSCH 'SUPER CHET'
MODEL 7690
s/n 84055

"Live, to an extent, we have duplicate guitars but others aren't covered, like Mark's National - we only have one of those. I've certainly had a couple of tense moments on tour - I took the Pensa-Suhr out of the guitar rack to pass it to Mark, I thought I felt something wrong but it was too late to check. I gave it to him but what had happened was that the top string had caught on the stand and stretched - the top E was down about a tone - but by then he was on stage.

"Mark is certainly a hard task master and has high expectations and is perhaps a little intolerant to things going wrong. Looking back over the number of shows and the number of guitar changes - there's a change each song, sometimes two, then there's amp and effects changes - we're talking less than 1% when there may be a small problem. For example, once he walked on, put his foot on the Ernie Ball volume pedal and the string mechanism broke. Now I'd checked that before the show - I couldn't predict it - and he got a bit upset."

Of course strings are changed every show and Ron will do basic work on the guitars where necessary, a fact noted by Pensa-Suhr's Stephen Marchino who remarked how well Ron looked after the guitars. "I'm not a guitar expert, I'll do neck and fret adjustments but I wouldn't dream of doing a re-fret. I haven't needed to but I remember about three quarters of the way through a tour considering a re-fret on one guitar but it's such a major thing and it really changes the feel of the guitar. Mark is extremely sensitive to the set-up so I try and avoid it. I had to dress the frets, due to wear, on the Pensa-Suhr and that was fairly tense for a week."

(This article is continued in Volume II)





sultans of swing

Words & Music by Mark Knopfler

(♩ = 146)

Dm

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

Vx.

Gtr. 1

Gtr. 3

Electric Guitar 2 doubles

You get a

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0:13

C

B \flat

A

A7

shiver in the dark, it's raining in the park, but mean - time,

Dm

C

B \flat

A

F

south of the river you stop, and you hold — ev - ery - thing.

0:26

C

B \flat

A band is blow - ing Dix - ie dou - ble four — time,

Dm

Bb

Vx.  you feel al-right when you hear the mu - sic ring.

Gr. 1 

Gr. 3 

0:42


C

Dm

Bb

A

Vx.  Well now you step in - side, but you don't see too ma - ny, fa -

Gr. 1 

Gr. 3 

Dm

Vx.  ces, com-ing in out of the rain -

Gr. 1 

Gr. 2 

Gr. 3 

B \flat A F

— they hear the jazz — go down.

0:55 C

Com-pe - ti - tion in oth - er pla - ces,

Dm B \flat

er, but the horns, they blow-ing that sound,

Electric Guitar 2 doubles

Chord progression: C B \flat C

Vx: way on down south, way on down south

Gr. 1

Gr. 3

Chord progression: Dm C B \flat C

Vx: Lon-don town.

Gr. 1

Gr. 3

Chord progression: Dm C B \flat C

Vx: You check out

Gr. 1

Gr. 3

Gui - tar George,

he knows

all the chords,

mind, he's strict-ly rhy-thm, he does-n't want to make it

cry

or

sing,-

yes, and an old gui - tar is all he can af - ford

Dm

Vx. when he gets up un-der the lights to play his thing.

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

1:56
Dm C Bb A A7

Vx. And Har-ry does-n't mind if he does-n't make the scene,

Gtr. 1

Gtr. 3

Chords: Dm C Bb A A7 F

he's got a day - time job, he's do-ing al - right,

Chords: C Bb

he can play the hon - ky - tonk_ like_ a - ny - thing,

Chords: Dm Bb

sav-ing it up, Fri-day night

C B \flat C

Vx. with the Sul - tans, - with the Sul - tans - of

Vx. with the Sul - tans - of

2-29 Dm C B \flat C

Vx. swing.

B. Vx. swing

Gr. 1

Gr. 3

Dm C B \flat C

Vx. And a

Gr. 1

Gr. 3

Dm C B \flat A A7
 crowd of young boys, they're fool-ing a - round in the cor - ner,

Dm C B \flat A A7 F
 drunk and dressed in their best brown bag - gies, and their plat - form ____ soles.

255 C B \flat
 They don't give a damn a - bout a - ny trum - pet - play - ing band, ____

Dm Bb

it ain't what they call rock and roll, —

and the Sul - tans, — yeah, the Sul - tans are play-ing.

the Sul - tans are play-ing

Cre-ole, Cre-ole, ba-by,

Cre-ole,

3:14 Dm C Bb C

Chord progression: Dm C B \flat C

ah ah.

Chord progression: Dm C B \flat A C

Chord progression: Dm C B \flat A

let ring

3:40

F

C

Gtr. 1

9 10 10 10 10 12-14 13 12 14 13 (12) 14 12 10 10 10 12-13 12 13 12 14 12

Gtr. 3

Gr. 1

Gr. 2

Gr. 3

Bb

Dm

Bb

let ring

Gr. 1

C

B \flat
let ring

C

Gr. 2

let ring

The image shows a musical score for guitar, specifically for two parts: Guitar 1 (Gr. 1) and Guitar 3 (Gr. 3). The score is written on a grand staff with four staves. The top two staves are for Guitar 1, and the bottom two staves are for Guitar 3. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various musical notations such as notes, rests, chords, and fingerings. The chords indicated are Dm, C, Bb, and C. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. There are also some specific markings like '7-5' and '10' which likely refer to fret numbers or fingerings. The score is written in a standard musical notation style with a treble clef for the top staff of each part and a bass clef for the bottom staff of each part.

Chord progression: Dm C B \flat C

4:13
Chord progression: Dm C B \flat A

And then the man, he steps right up to the mic - ro-phone,

Chord progression: Dm C B \flat A F

and says at last — just as the time - bell rings,

C

Vx.
 'Good-night, now it's time to go home.'
 Gtr. 1
 Gtr. 3

B \flat

Dm

Vx.
 Then he makes it fast with one more thing,
 Gtr. 1
 Gtr. 3

4:39 C

B \flat

C

Vx.
 'We are the Sul-tans, we are the Sul-tans of
 B. Vx.
 we are the Sul-tans of
 Gtr. 1
 Gtr. 3

4:45

Dm

C

B \flat

C

swing.

swing.

Dm

C

B \flat

C

Dm

B \flat

C

Gr. 1

Dm Bb C

Gr. 3

Gr. 1

5:11 Dm C Bb

Gr. 3

Gr. 1

C Dm 8va C Bb

Gr. 3

Gr. 1

(8va) C

Gr. 3

The musical score is written for guitar and consists of four staves. The first staff is a single melodic line in G major, featuring a sequence of eighth-note chords: Dm (8va), C, Bb, and C. The second staff provides fret numbers for the first three strings (1, 2, and 3) for each measure. The third staff shows a complex melodic line with many beamed eighth and sixteenth notes, including a solo section marked with a 'y' and a '12' fret marker. The fourth staff shows a bass line with a 'y' and a '12' fret marker, and a '12' fret marker.

The musical score for 'The Rose Tree' is presented in a four-staff format. The first staff is for the vocal melody, featuring a treble clef and a key signature of one flat (B-flat). The melody begins with a C major triad (C-E-G) and a B-flat. The second staff is for the piano accompaniment, featuring a bass clef and a key signature of one flat. The accompaniment begins with a D minor triad (D-F-A) and a B-flat. The third staff is for the guitar accompaniment, featuring a treble clef and a key signature of one flat. The guitar part begins with a C major triad (C-E-G) and a B-flat. The fourth staff is for the double bass accompaniment, featuring a bass clef and a key signature of one flat. The double bass part begins with a D minor triad (D-F-A) and a B-flat. The score includes a time signature of 5/37 and a tempo marking of 5:37. The piece is in the key of D minor and the 5/37 time signature.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, piano, and vocal. The score is written in G major and 4/4 time. The guitar part features a prominent arpeggiated pattern in the right hand and a steady bass line in the left hand. The piano part provides harmonic support with chords and arpeggios. The vocal part consists of two staves, likely representing the voices of Paul Simon and Art Garfunkel, with lyrics written below the notes. The score includes various musical notations such as chords (C, Dm, Bb), arpeggios, and dynamic markings.



once upon a time in the west

Words & Music by Mark Knopfler

Free time (♩ = 48 approx.)

D5

F

Am

G

F

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

rub pick against strings

Am G F

a tempo (♩ = 72)

0:26

Am

D

C

Gtr. 1

Gtr. 2

Gtr. 3

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Am D C Am

First system of musical notation, measures 1-4. The score includes a melody line, a bass line with fingerings, and two guitar staves. The guitar staves show chords and a sequence of 'x' marks representing fretted notes. Chord changes are indicated by Am, D, C, and Am above the staff.

G D 0:45 Am

Second system of musical notation, measures 5-8. The score continues the melody and bass line. The guitar staves show more complex fretting patterns and chords. Chord changes are indicated by G, D, and Am above the staff. A time signature change to 3/4 is visible in measure 6.

C Am Dm G

Gr. 1

Gr. 2

Gr. 3

Am

1:00

Vx.

Some peo-ple get a cheap laugh break - ing up the speed li - mit,

Gr. 1

Gr. 2

Gr. 3

D C Am D C

scar-ing the pe-des - tri-ans_ for a min-ute,

Am G

cross-ing up pro-gress, driv-ing on the grass,

Chord progression: D, Am, C, Am, Dm, G, Am.

Vx. (Vocal):
leav-ing just e-nough-a room to pass,—
Sun-day dri-ver, ne-ver took a
test,—
oh yeah,—
once up-on a time in the
west.
Yes, and it's no use say-ing that you don't know no-thing,

Gr. 1 (Guitar 1):
[Chords and melodic lines]

Gr. 2 (Guitar 2):
[Chords and melodic lines]

Gr. 3 (Guitar 3):
[Chords and melodic lines]

Gr. 4 (Guitar 4):
[Chords and melodic lines]

Gr. 5 (Guitar 5):
[Chords and melodic lines]

Gr. 6 (Guitar 6):
[Chords and melodic lines]

Gr. 7 (Guitar 7):
[Chords and melodic lines]

Gr. 8 (Guitar 8):
[Chords and melodic lines]

Gr. 9 (Guitar 9):
[Chords and melodic lines]

Gr. 10 (Guitar 10):
[Chords and melodic lines]

Gr. 11 (Guitar 11):
[Chords and melodic lines]

Gr. 12 (Guitar 12):
[Chords and melodic lines]

Gr. 13 (Guitar 13):
[Chords and melodic lines]

Gr. 14 (Guitar 14):
[Chords and melodic lines]

Gr. 15 (Guitar 15):
[Chords and melodic lines]

Gr. 16 (Guitar 16):
[Chords and melodic lines]

Gr. 17 (Guitar 17):
[Chords and melodic lines]

Gr. 18 (Guitar 18):
[Chords and melodic lines]

Gr. 19 (Guitar 19):
[Chords and melodic lines]

Gr. 20 (Guitar 20):
[Chords and melodic lines]

Gr. 21 (Guitar 21):
[Chords and melodic lines]

Gr. 22 (Guitar 22):
[Chords and melodic lines]

Gr. 23 (Guitar 23):
[Chords and melodic lines]

Gr. 24 (Guitar 24):
[Chords and melodic lines]

Gr. 25 (Guitar 25):
[Chords and melodic lines]

Gr. 26 (Guitar 26):
[Chords and melodic lines]

Gr. 27 (Guitar 27):
[Chords and melodic lines]

Gr. 28 (Guitar 28):
[Chords and melodic lines]

Gr. 29 (Guitar 29):
[Chords and melodic lines]

Gr. 30 (Guitar 30):
[Chords and melodic lines]

Gr. 31 (Guitar 31):
[Chords and melodic lines]

Gr. 32 (Guitar 32):
[Chords and melodic lines]

Gr. 33 (Guitar 33):
[Chords and melodic lines]

Gr. 34 (Guitar 34):
[Chords and melodic lines]

Gr. 35 (Guitar 35):
[Chords and melodic lines]

Gr. 36 (Guitar 36):
[Chords and melodic lines]

Gr. 37 (Guitar 37):
[Chords and melodic lines]

Gr. 38 (Guitar 38):
[Chords and melodic lines]

Gr. 39 (Guitar 39):
[Chords and melodic lines]

Gr. 40 (Guitar 40):
[Chords and melodic lines]

Gr. 41 (Guitar 41):
[Chords and melodic lines]

Gr. 42 (Guitar 42):
[Chords and melodic lines]

Gr. 43 (Guitar 43):
[Chords and melodic lines]

Gr. 44 (Guitar 44):
[Chords and melodic lines]

Gr. 45 (Guitar 45):
[Chords and melodic lines]

Gr. 46 (Guitar 46):
[Chords and melodic lines]

Gr. 47 (Guitar 47):
[Chords and melodic lines]

Gr. 48 (Guitar 48):
[Chords and melodic lines]

Gr. 49 (Guitar 49):
[Chords and melodic lines]

Gr. 50 (Guitar 50):
[Chords and melodic lines]

Gr. 51 (Guitar 51):
[Chords and melodic lines]

Gr. 52 (Guitar 52):
[Chords and melodic lines]

Gr. 53 (Guitar 53):
[Chords and melodic lines]

Gr. 54 (Guitar 54):
[Chords and melodic lines]

Gr. 55 (Guitar 55):
[Chords and melodic lines]

Gr. 56 (Guitar 56):
[Chords and melodic lines]

Gr. 57 (Guitar 57):
[Chords and melodic lines]

Gr. 58 (Guitar 58):
[Chords and melodic lines]

Gr. 59 (Guitar 59):
[Chords and melodic lines]

Gr. 60 (Guitar 60):
[Chords and melodic lines]

Gr. 61 (Guitar 61):
[Chords and melodic lines]

Gr. 62 (Guitar 62):
[Chords and melodic lines]

Gr. 63 (Guitar 63):
[Chords and melodic lines]

Gr. 64 (Guitar 64):
[Chords and melodic lines]

Gr. 65 (Guitar 65):
[Chords and melodic lines]

Gr. 66 (Guitar 66):
[Chords and melodic lines]

Gr. 67 (Guitar 67):
[Chords and melodic lines]

Gr. 68 (Guitar 68):
[Chords and melodic lines]

Gr. 69 (Guitar 69):
[Chords and melodic lines]

Gr. 70 (Guitar 70):
[Chords and melodic lines]

Gr. 71 (Guitar 71):
[Chords and melodic lines]

Gr. 72 (Guitar 72):
[Chords and melodic lines]

Gr. 73 (Guitar 73):
[Chords and melodic lines]

Gr. 74 (Guitar 74):
[Chords and melodic lines]

Gr. 75 (Guitar 75):
[Chords and melodic lines]

Gr. 76 (Guitar 76):
[Chords and melodic lines]

Gr. 77 (Guitar 77):
[Chords and melodic lines]

Gr. 78 (Guitar 78):
[Chords and melodic lines]

Gr. 79 (Guitar 79):
[Chords and melodic lines]

Gr. 80 (Guitar 80):
[Chords and melodic lines]

Gr. 81 (Guitar 81):
[Chords and melodic lines]

Gr. 82 (Guitar 82):
[Chords and melodic lines]

Gr. 83 (Guitar 83):
[Chords and melodic lines]

Gr. 84 (Guitar 84):
[Chords and melodic lines]

Gr. 85 (Guitar 85):
[Chords and melodic lines]

Gr. 86 (Guitar 86):
[Chords and melodic lines]

Gr. 87 (Guitar 87):
[Chords and melodic lines]

Gr. 88 (Guitar 88):
[Chords and melodic lines]

Gr. 89 (Guitar 89):
[Chords and melodic lines]

Gr. 90 (Guitar 90):
[Chords and melodic lines]

Gr. 91 (Guitar 91):
[Chords and melodic lines]

Gr. 92 (Guitar 92):
[Chords and melodic lines]

Gr. 93 (Guitar 93):
[Chords and melodic lines]

Gr. 94 (Guitar 94):
[Chords and melodic lines]

Gr. 95 (Guitar 95):
[Chords and melodic lines]

Gr. 96 (Guitar 96):
[Chords and melodic lines]

Gr. 97 (Guitar 97):
[Chords and melodic lines]

Gr. 98 (Guitar 98):
[Chords and melodic lines]

Gr. 99 (Guitar 99):
[Chords and melodic lines]

Gr. 100 (Guitar 100):
[Chords and melodic lines]

D C Am D C

it's still gon-na get you if you don't do some-thing,

1:46 Am G

sit - ting on the fence, that's a dan - ger - ous course, — oh, you could

D Am C
 Vx. ev-en catch a bul-let from the peace - keep-ing force, ev-en the he - ro gets a bul-let in the
 Gr. 2
 Gr. 3

Am Dm G Am
 Vx. chest, — oh_ yeah, — once up-on a time in the west.
 Gr. 1
 Gr. 2
 Gr. 3

2:09

D

F

Am

G

Gr. 1

Gr. 2

Gr. 3

F

Am

D

C

Oh.

8va

Gr. 1

Gr. 2

Gr. 3

2-26

Am

D

C

Am

8va

Gr. 1

Gr. 2

Gr. 3

13-15 13 12-13 12-10 12-10 12-9 12-9 12-9 14 13 12-15-17 (15-17) 15

Gr. 1

Gr. 2

Gr. 3

12 15 14 12-12 12 14 13-15 12-10 13 10 13-10 12 12 14 14

Gr. 1

Gr. 2

Gr. 3

13-12 15-12 13 13-12 13 13 13 15-13-12-13-12 14-14 14 14 15 13-12 15-15 12 12 12-13-15 13-12 14

3:06

Am

D C Am

Vx. Ma-ma Ma-ry, your child-ren are slaugh-tered, some of you mo - thers ought to lock up your daugh-ters.

Gtr. 1

Gtr. 2

Gtr. 3

D C Am

G

Vx. Who's pro-tect - ing the in-no-cen - ti? —

A

let ring

Gtr. 1

Gtr. 2

Gtr. 3

D **Am**

heap big trou - ble in the land of plen - ty.

C **Am**

Tell me, how we gon - na do what's best? _____ A - you guess,

3:30

[illegible]

The musical score for "Sweet Home Alabama" is presented in a multi-staff format. The top staff is for the vocal line, with lyrics: "west, oh yeah, once up-on a time in the west, ooh yeah,". The second staff is for the backing vocal line, with lyrics: "west, let ring (8va) once up-on a time in the west,". The third staff is for Guitar 1, showing a melodic line with a capo on the 12th fret and a key signature of one sharp (F#). The fourth staff is for Guitar 2, showing a rhythmic line with a capo on the 12th fret and a key signature of one sharp (F#). The fifth staff is for Guitar 3, showing a rhythmic line with a capo on the 12th fret and a key signature of one sharp (F#). The score includes a key signature change to one sharp (F#) and a time signature change to 3/4. The guitar parts are written in standard notation with a capo on the 12th fret. The vocal parts are written in standard notation with lyrics. The score is for a 3-part guitar and vocal ensemble.

3:53

Dm

G

Am

Dm

G

Vx. *once up-on a time in the west,*

E. Vx. *once up-on a time in the west,*

Gr. 1

Gr. 3

Am

Dm

G

Am

Vx. *up-on a time in the*

Gr. 1

Gr. 3

Dm

G

Am

Vx. *west,*

Gr. 1

Gr. 3

Chords: Dm G Am

Vx: once up - on a time, - oh yeah.

B. Vx: once up - on a time - in the west, -

Gr. 1: [Guitar 1 part with fret numbers 7, 8, 9, 5, 6, 5, 6, 5, 7, 5, 7, 9, 5, 5]

Gr. 2: [Guitar 2 part with fret numbers 7, 8, 9, 5, 6, 5, 6, 5, 7, 5, 7, 9, 5, 5]

Gr. 3: [Guitar 3 part with fret numbers 7, 8, 9, 5, 6, 5, 6, 5, 7, 5, 7, 9, 5, 5]

4:26 Chords: Dm G Am Dm G

Vx: Hey,

B. Vx: once up - on a time in the west, once up - on a time in the

Gr. 1: [Guitar 1 part with fret numbers 8, 10, 10, 8, 8, 7]

Guitar 3 repeats previous 4 bars to the end

Chords: Am Dm G Am

Vx: once up-on a time in the

B. Vx: west, once up-on a time in the west,

Gr. 2: [Guitar 2 part with fret numbers 9, 7, 10, 5, 7, 5, 5]

Chords: Dm G Am Dm G

west.

once up-on a time in the west,

once up-on a time in the

8va

17-19 17 15
17-19 17 16

Chords: Am Dm G Am

west,

once up-on a time in the west,

(8va) 3

let ring

10 10 10 10 10 10 12 12 12 12 14 14 14 14 14 10

Chords: Dm G Am Dm G

once up-on a time in the west.

10 10-10 10-12 12-12-12-7 9 9 5 10 5 5 4 4 5

0:12

Chorus 4

D5 [B \flat] [G] [C] D5 [B \flat] [C]

D5 [B \flat] [G] [C] D5 [B \flat] [C]

She gets the

D5 [B \flat] [G] [C] D5 [B \flat] [C]

sun in the day - time, per - fume in the dusk, and she

D5 [B \flat] [G] [C] D5 [B \flat] [C]

comes out in the night - time with the hon - ey - suc - kle musk, be - cause she

Chords: D5 [B \flat] [G] [C] D5 [B \flat] [C]

Vx: smells just like a rose, — and she tastes just like a peach,

Gtr 3: [Guitar 3 part]

Gtr 4: [Guitar 4 part]

Chords: D5 [B \flat] [G] [C] D5 [B \flat] [C]

Vx: she got me walk-ing where the wild - life goes, I'd do a - ny-thing to reach her. —

Gtr 3: [Guitar 3 part]

Gtr 4: [Guitar 4 part]

0:53

Chords: F C B \flat

Vx: And she was made in hea-ven, hea-ven's in the world, —

Gtr 3: [Guitar 3 part]

Gtr 4: [Guitar 4 part]

F C B \flat

oh, she was made in hea-ven, hea-ven's in the world.

A B \flat G

Is this just ex - pres - so love? — You know I'm cra - zy for the

G7sus4

girl, just - a cra - zy for the girl.

1-17

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Vx.  Yeah, she call me just to talk ~ she's my lov-er, she's a friend of mine. She says,

Gtr. 3 

Gtr. 4 

D5

[B \flat]


[G]


[C]


D5

[B \flat]

[C]

Vx.  'Hey mis-ter, d'ya wan-na take a walk_ in the wild_ west end_ some-time?' And I get

Gtr. 3 

Gtr. 4 

D5

[B \flat]


[G]


[C]


D5

[B \flat]

[C]

Vx.  trou-ble with my breath-ing when she says, 'Boys don't know a - ny-thing.' But

Gtr. 3 

Gtr. 4 

D5 [B \flat] [G] [C] D5 [B \flat] [C]

I know what I want, I want ~ ~ ~ yes, I want ev - ery -

The first system of the musical score consists of three staves. The top staff is the vocal melody, with lyrics 'I know what I want, I want ~ ~ ~ yes, I want ev - ery -'. Above the staff are chord symbols: D5, [B \flat], [G], [C], D5, [B \flat], and [C]. The middle staff is the guitar part, and the bottom staff is the piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

1:45 F C B \flat

- thing. 'Cos she was made in hea-ven, and hea-ven's in the world, —
let ring

The second system of the musical score continues the piece. It starts with a time signature change to 1:45. The vocal melody (top staff) has lyrics '- thing. 'Cos she was made in hea-ven, and hea-ven's in the world, —' followed by the instruction '*let ring*'. Chord symbols F, C, and B \flat are placed above the staff. The guitar (middle staff) and piano (bottom staff) parts continue with similar accompaniment patterns.

F C B \flat

oh, she was made in hea-ven, yes, hea-ven's in the world.
let ring

The third system of the musical score concludes the piece. The vocal melody (top staff) has lyrics 'oh, she was made in hea-ven, yes, hea-ven's in the world.' followed by the instruction '*let ring*'. Chord symbols F, C, and B \flat are placed above the staff. The guitar (middle staff) and piano (bottom staff) parts continue with similar accompaniment patterns.

1:59
A B \flat G

Vx. Is this just ex - pres - so love? See I'm cra - zy for the

Gr. 3

Gr. 4

G7sus4

Vx

girl, just - a cra - zy for the girl, yeah, - you go on.

Gtr. 2

Gtr. 3

Gtr. 4

A F C

Feel so good, 'cos I feel so good, and I feel so good, 'cos I feel so right.

Bb

I was made to go with my girl just like a sax - o - phone

Vx. *C*

was made_ to go with the night_

Gtr. 2

Gtr. 3 *let ring*

Gtr. 4

2:27

D5 [B \flat] [G] [C] D5 [B \flat] [C]

Gtr. 2

Gtr. 3

Gtr. 4

D5 [B \flat] [G] [C] D5 [B \flat] [C]

Take it, take it.

2:40
 D5 [B \flat] [G] [C] D5 [B \flat] [C]

Chord progression: D5 [B \flat] [G] [C] D5 [B \flat] [C]

She can

2:54 Chord progression: D5 [B \flat] [G] [C] D5 [B \flat] [C]

raise one eye - brow, put her hand on my hip, and I

D5 [B♭] [G] [C] D5 [B♭] [C]
 close one eye_ now, sweat on her lip, oh and I sur -

The first system of the musical score consists of three staves. The top staff is the vocal melody in G major, with lyrics 'close one eye_ now, sweat on her lip, oh and I sur -'. It includes a triplet of eighth notes on 'sweat'. The middle staff is the guitar accompaniment, and the bottom staff is the bass line. Chord symbols D5, [B♭], [G], and [C] are placed above the vocal staff.

3:08 D5 [B♭] [G] [C] D5 [B♭] [C]
 -ren-der to the fe - ver, and I sur - ren-der to the will of the night. — She

The second system of the musical score continues the composition. It features the same three-staff format. The vocal melody includes the lyrics '-ren-der to the fe - ver, and I sur - ren-der to the will of the night. — She'. The guitar and bass parts continue with their respective patterns. Chord symbols D5, [B♭], [G], and [C] are present above the vocal staff.

D5 [B♭] [G] [C] D5 [B♭] [C]
 love me so ten-der, I got to be - lieve — her — love, — her ex-pres-so love's al - right now.

The third system of the musical score concludes the page. It maintains the three-staff structure. The vocal melody sings 'love me so ten-der, I got to be - lieve — her — love, — her ex-pres-so love's al - right now.'. The guitar and bass parts provide accompaniment. Chord symbols D5, [B♭], [G], and [C] are indicated above the vocal staff.

3:22

F

C

B \flat

Vx. *'Cos she was made in hea-ven, hea-ven's in the world, let ring*

Gr 3

Gr 4

F

C

B \flat

Vx. *oh, she was made in hea-ven, hea-ven's in the world, yeah. let ring*

Gr 3

Gr 4

3:36

A

B \flat

G

Vx. *Is this ex - pres - so love? You know I'm... cra - zy for the*

Gr 3

Gr 4

G7sus4

Vx

girl, just - a cra zy for the girl.

Gtr 3

Gtr 4

Gtr 3

Gtr 4

3:46

D5 [Bb] [G] [C] D5 [Bb] [C]

Ma ma ma ma

Gtr 3

Gtr 4

D5 [Bb] [G] [C] D5 [Bb] [C]

Guitar 3 repeats previous 4 bars to the end

Yo, well I don't

Gtr 3

Gtr 4

4:00

D5 [Bb] [G] [C] D5 [Bb] [C]

want no su - gar in it, no thank-you ve - ry, ve - ry, ve - ry

Gtr 3

Gtr 4

Vx. D5 [B \flat] [G] [C] D5 [B \flat] [C]

wi-red up on it, all fi-red up on it, ex - pres-so touch, woh,

Gtr. 4

Vx. 4:13 D5 [B \flat] [G] [C] D5 [B \flat] [C]

woh.

Guitar 4 repeats previous 4 bars to the end

Vx. D5 [B \flat] [G] [C] D5 [B \flat] [C]

Na na na,

Vx. D5 [B \flat] [G] [C] D5 [B \flat] [C]

hey mae - stro, ex - pres - so now,

Vx. D5 [B \flat] [G] [C] D5 [B \flat] [C]

hey mae - stro, she said ex - pres - so now. Is this an -

fade
4:41
Vx. D5 [B \flat] [G] [C] D5 [B \flat] [C]

-oth - er one, just like the oth - er one? It's just an -

Vx. D5 [B \flat] [G] [C] D5 [B \flat] [C]

-oth - er one, just like the oth - er, oth - er one, oh

Vx. D5 [B \flat] [G] [C] D5 [B \flat]

mae - stro, ex - pres - so ex -



romeo and juliet

Words & Music by Mark Knopfler

(♩ = 86)
F C B♭ C F C

Electric Guitar 1

Electric Guitar 2

Acoustic Guitar 1

Acoustic Guitar 2

Acoustic Guitar 3

F B♭ F B♭ D F *

+1 +1 +3 +3 +3 +1

*Alternatively, use G tuning and capo 3

Ac. Gtr. 1

Bb C F C Bb C

Ac. Gtr. 3

Vx.

F C Bb C F

0:22

A love-struck Ro-me-o,

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Vx.

Dm C F Dm Bb

sings a street-suss se - re - nade, lay-ing ev-ery-bo-dy low, with a love song that he made,

Elec. Gtr. 1

Ac. Gtr. 2

C B \flat C F B \flat
 finds a street-light, steps out of the shade, says some-thing like, 'You and me babe, how a -
 let ring
 0:44
 C F Dm C
 -bout it?' Ju-li-et says, 'Hey, it's Ro-me-o, you near-ly gim-me a heart at-tack.'
 F Dm B \flat C B \flat
 He's un-der-neath the win-dow, she's sing-ing 'Hey la, my boy-friend's back, you should-n't come a-round here,

Chords: C F B \flat C

Vx: sing-ing up at peo-ple like that.' A-ny-way, what you gon-na do a-bout it? Ju-li-

Ac. Gtr. 2: *let ring*

Ac. Gtr. 3:

1:06

Chords: F C Dm C B \flat C F C

Vx: -et, the dice was load-ed from the start, and I bet, and you ex-

Ac. Gtr. 2:

Electric Guitar 2 doubles ad lib.

Ac. Gtr. 3:

Chords: Dm C B \flat C F C B \flat Dm B \flat

Vx: -plod-ed in - to my heart, and I for-get, I for-get the mov-ie song.

Ac. Gtr. 2:

Ac. Gtr. 3:

Gm C/A B \flat Dm C 1:28 F
 When you gon-na re-al-ise it was just that the time was wrong, Ju-li-et?

This system contains the first musical staff with a vocal melody line and lyrics. Below it are two staves for piano accompaniment, showing chords and arpeggiated figures. At the bottom of the system is a section for "Electric Guitar 2 doubles", consisting of two staves with complex, fast-moving guitar parts.

B \flat F C B \flat C

This system continues the musical piece with the same vocal melody and instrumental parts. The piano accompaniment features a mix of chords and moving lines. The electric guitar parts continue with their complex, rhythmic patterns.

Chords: F, Dm, C, F

Vx. *Came up on dif-fer-ent streets, they both were streets of shame, both dir - ty, both mean,*

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Chords: Dm, B \flat , C, B \flat , C, F

1:50

Vx. *yes, and the dream was just the same, and I dreamed your dream for you, and now your dream is real.*

Ac. Gtr. 2

Chords: B \flat , C

Vx. *How can you look at me as if I was just an - oth - er one of your deals? When you can*

Ac. Gtr. 2

2:01

F

C

Dm

C

F

C

fall for chains of sil - ver,

you can fall for chains of gold,

you can fall for pret-ty stran - gers,

Electric Guitar 2 doubles

Dm

Bb

C

Bb

C

F

and the prom-is - es they hold,

you prom-ised me ev-ery-thing,

you prom-ised me thick and thin, yeah,

Bb

Csus4

C

now you just say, 'Oh, Ro-me-o, yeah, you know I used to have a scene with him.'

Ju - li -

2:23

Vx. F C Dm C B \flat C F C

-et, when-a we made love — you used to cry, — you said, 'I love you like — the stars a - bove, I'll

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

Vx. Dm C B \flat C F C B \flat Dm B \flat

love-a you till I die.' There's a place for — us, you know the mov-ie song.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

2:45

Gm C/A B \flat Dm C F

When you gon-na re-al-ise it was just that the time was wrong, Ju-li - et? _____

B \flat F C B \flat C

F Dm C F

Vx. I can't do the talks like they talk on the T. V., and I can't do a love song

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Dm Bb C 3:07 Bb

Vx. like the way it's meant to be, I can't do ev - ery-thing, but I'll

Elec. Gtr. 1

Ac. Gtr. 2

C F Bb Csus4 C

Vx. do a - ny-thing for you, I can't do a - ny-thing 'cept be in love, with you,

Ac. Gtr. 2

let ring

F Dm F

and all I do is miss you, and the way we used to be, all I do is keep the beat,

Dm Bb C 3:29 Bb C F

and bad com - pa - ny, and all I do is kiss you through the bars of a rhyme, *let ring*

Bb Csus4 C F C

Ju-lie, I'd do the stars with you a - ny - time. Ah, Ju-li - et, when-a we made

Chords: Dm C B \flat C F C Dm C B \flat C

Vx: love you used to cry, you said, 'I love you like the stars a - bove, I'll love-a you till I die.' And there's a

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

Chords: F C B \flat Dm B \flat Gm C/A

Vx: place for us, you know the mov - ie song. When you gon-na re - al - ise it was

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

Bb Dm C F Bb

just that the time was wrong Ju - li - et?

This system contains measures 1 through 4. The vocal line begins with the lyrics "just that the time was wrong" and "Ju - li - et?". The piano accompaniment provides harmonic support with chords Bb , Dm, C, and F. The guitar part includes fret numbers such as 4, 2, 3, and 4.

F C Bb C F C

This system contains measures 5 through 8. The vocal line continues with a melodic phrase. The piano accompaniment uses chords F, C, Bb , C, F, and C. The guitar part continues with fret numbers like 4, 2, 3, and 4.

Bb C F C Bb maj7 C

This system contains measures 9 through 12. The vocal line concludes with a final note. The piano accompaniment uses chords Bb , C, F, C, Bb maj7, and C. The guitar part concludes with a final chord.

4:24

F

Dm

C/E

F

And a love - struck Ro-me-o —

sings a street-suss se - re - nade,

lay-ing ev-ery-bo-dy low, -

Dm

Bb

C

Bb

C

F

with a love song that he made, —

finds a con-ve-ni-ent street-light,

steps out of the shade, he says some-thing like,

let ring

B \flat C B \flat
 'You and me babe, how a-bout it?
 with echo approx. 1400ms, panned left

C B \flat Cadd9

Chords: B \flat , Cadd9, B \flat

Vx. You and me babe, how a - bout it?

Elec. Gtr. 1: echo off, echo on

Ac. Gtr. 2

Ac. Gtr. 3

Chords: C, B \flat (5:08), C

Elec. Gtr. 1: echo off

Ac. Gtr. 2

Ac. Gtr. 3

B \flat Cadd9

B \flat C

echo on

Acoustic Guitar 3 repeats previous two bars to the end

fade
B \flat C

5:30

B \flat

C

Elec. Gtr. 1

Ac. Gtr. 2

B \flat

C

Elec. Gtr. 1

Ac. Gtr. 2

let ring

B \flat

C

B \flat

C

Elec. Gtr. 1

Ac. Gtr. 2



tunnel of love

Words & Music by Mark Knopfler

0:23

(♩ = 136)

B \flat

Voice

Piano cue

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

Dm

C

Dm

B \flat

C

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Vx. Dm F C Dm Bb C

Get-ting cra - zy on the

Elec. Gtr. 1

Elec. Gtr. 2

0:42

Vx. Dm F C

waltz - ers, — but it's the life that I choose, yeah,

Elec. Gtr. 1

Elec. Gtr. 2

Vx. G Dm C

sing a - bout the six - blade, sing a - bout the switch - back, and a tor - ture tat - too, and I been rid - ing on a

Elec. Gtr. 2

Vx. Dm F C

ghost train, — where the cars they scream and slam, and I don't know where I'll

Elec. Gtr. 1

Elec. Gtr. 2

G Dm C
 be to-night, but I'd al-ways tell you where I am. In a scream-ing ring of

1:10 Dm F C
 fa - ces, I seen her stand-ing in the light, she had a tic-ket for the

G Dm C
 ra - ces, yeah, just like me she was a vic-tim of the night. I put my hand up - on the

1:24

Dm

F

C

Vx. le - ver, — said let it rock and let it roll, — I had the one-arm

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

G

Dm

C

Vx. ban - dit fe - ver, there was an ar - row through my heart and my soul. — And the big wheel keep on

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

137

Vx. $B\flat$ C F $B\flat$

— turn - ing, ne - on burn - ing up a - bove, and I'm just

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Vx. F Am Am/C Dm $B\flat$

high on the world, come on and take a low - ride - with me - girl, - on the

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

1:52

Vx. *Dm* *F* *C* *Dm* *B♭* *C*
 tun-nel of love, _ yeah, _ love, _ love. It's just the

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Vx. *Dm* *F* *C*
 dan - ger, dan - ger, a-when you're rid-ing at - a your own risk. _ She said, 'You are the per - fect _

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

G Dm C

— stran - ger.' She said, 'Ba-by, let's keep it like this.' — It's just a

2:13 Dm F C 3

cake - walk twist - ing ba - by, yes, step right up and see. —

G Dm C

Vx. 'Hey mis-ter, give me two, give me two now, 'cos a - ny two can play.' And the big wheel keep on

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

2:26 Bb C F Bb

Vx. turn - ing, — ne - on burn-ing up a - bove, and I'm just

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

high on the world, come on and take a low ride with me girl, on the

F 3 Am Am/C Dm Bb

2:41
Dm F C Dm Bb C

tun-nel of love, woh, love, love. Well it's been

2:48

Gm7

Bb

Gm7

Bb

mon-ey for mus-cle on a an-oth - er whir - li - gig, mon-ey for mus-cle, and - a an-oth - er girl I dig,

Gm7

Bb

C

an-oth - er hus - tle just to, just to make it big, and rock - a - way, rock - a - way,

Bb/C C
 oh, rock - a - way, rock - a - way. And

3:05
F C Dm Bb

girl it looks so pret-ty to me, like it al - ways did, oh, like

C F B \flat C

Vx. the Span-ish Ci - ty to _____ me when-a we were kids, yeah, girl, -

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

3:19 F C Dm B \flat

Vx. — it looks so pret-ty to me, just like it al - ways did, _____ oh, like

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Chords: C F B \flat C

Vx. the Span-ish Ci - ty to me when-a we were kids, right,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in treble clef with a key signature of one flat (B-flat major). The lyrics are "the Span-ish Ci - ty to me when-a we were kids, right,". The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests. The system ends with a double bar line.

Time: 3:33

Chords: F C Dm B \flat

Vx. oh, la

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal line is written in treble clef with a key signature of one flat (B-flat major). The lyrics are "oh, la". The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests. The system ends with a double bar line.

C F B \flat C

Vx.

check it out.

Electric Guitar 2

Acoustic Guitar

3:47 F C Dm B \flat

8va

Electric Guitar 1

Electric Guitar 2

Acoustic Guitar

C F B \flat C

Electric Guitar 1

Electric Guitar 2

Acoustic Guitar

Chords: Dm F C Dm Bb C

She took off a sil-ver

4:07
Dm F C

loc-ket. She said, 'Re-mem-ber me by ____ this.' She put her hand in my

G Dm C

Vx. poc-ket, I got a keep-sake and a kiss, and in the roar of dust and

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

4:21 Dm F C

Vx. die-sel, I stood and watched her walk a - way,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

G

Dm

C

I could have caught up with her ea - sy e-nough, but some-thing must have made me stay. And the big wheel keep on

4:35

B \flat

C

F

B \flat

— turn - ing, ne-on burn-ing up a - bove, and I'm just

Vx. F 3 3 Am Am/C Dm B \flat
 high on this__ world, come on and take a low__ ride__ with me girl,__ on the

Elec. Gtr. 1
 Elec. Gtr. 2
 Ac. Gtr.

Vx. 4:48 Dm F C Dm B \flat C
 tun-nel of love,__ yeah,__ love, love__ love, on the

Elec. Gtr. 1
 Elec. Gtr. 2
 Ac. Gtr.

Chords: Dm F C Dm Bb C

tun-nel of love, _ woh, _ love, _ love. _ And now I'm

5:02
Chords: Gm Bb Gm Bb

search-ing through these car-ou-sels, and the car-ni-val ar-cades, search-ing ev-ry-where from stee-ple-chase _ to pa-li-sades, in

Gm Bb C

Vx. a-ny shoot-ing gal-le-ry where prom-is-es are made, to rock-a-way, rock-a-way, rock-a-way, rock-a-way,

Elec. Gtr. 2

Ac. Gtr.

Vx. from Cul-ler-coats and Whit-ley Bay, out to rock-a-way. And

Elec. Gtr. 2

5:28 F C Dm Bb

Vx. girl it looks so pret-ty to me, like it al-ways did,

Elec. Gtr. 2

C F Bb C

Vx. like the Span-ish Ci-ty to me— when we were kids,—

Elec. Gtr. 2

F C Um Bb

girl, it looks so pret-ty to me, like it al - ways did, like

C F Bb C

the Span-ish Ci - ty to me when-a we were kids.

5:57 F C Dm Bb

C F Bb C

Chord progression: F, C, Dm, B \flat

Elec. Gtr. 1

Elec. Gtr. 2

Chord progression: C, F, B \flat , C

Elec. Gtr. 1

Elec. Gtr. 2

6:26
Chord progression: F, C, Dm, B \flat

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Chord progression: C, F, B \flat , C

First system of musical notation, featuring a treble and bass staff with a capo on the 5th fret. The treble staff contains a melody with eighth and quarter notes, and the bass staff contains a bass line with octaves and chords. Chord changes are indicated by letters C, F, B \flat , and C above the staff.

6:40 Chord progression: F, C, Dm, B \flat

Second system of musical notation, continuing the piece. It includes a time signature change to 3/4 at 6:40. The treble staff has a melody with eighth notes and triplets. The bass staff has a bass line with octaves and chords. Chord changes are indicated by letters F, C, Dm, and B \flat above the staff.

Chord progression: C, F, B \flat , C

Third system of musical notation, concluding the piece. The treble staff has a melody with eighth notes and quarter notes. The bass staff has a bass line with octaves and chords. Chord changes are indicated by letters C, F, B \flat , and C above the staff.

6:55

F C Dm B \flat

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C F B \flat 8va C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

7:09

F (8va) C Dm B \flat

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

The image displays a page of musical notation for guitar, organized into three systems. Each system consists of a melody line and a bass line, with a guitar-specific notation (8va) indicated above the melody line. The notation includes various musical symbols such as notes, rests, and fingerings. The page is divided into three systems, each with a key signature change indicated by a sharp sign (#). The first system is in C major, the second in F major, and the third in Bb major. The notation is complex, with many accidentals and fingerings, suggesting a high level of difficulty.

(8va) C Dm Bb C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

F Bb C F

7:51

fade

C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

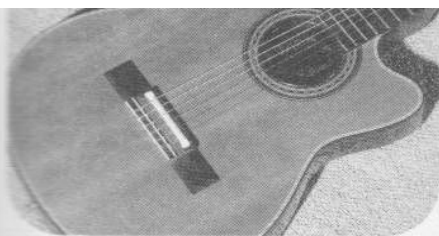
Dm Bb C F

Elec. Gtr. 2

Ac. Gtr.

Bb C F C

Ac. Gtr.



love over gold

Words & Music by Mark Knopfler

(♩ = 96)

B \flat

C

B \flat

Am

Dm

C

Voice

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

B \flat

C

B \flat

Am

Dm

C

let ring

0:20
B \flat

C/E

Gm7

Dm

Am

B \flat

C

B \flat

C

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0:40

F/A B \flat Gm7 C Gm7 F/A B \flat

Vx. You walk out on the high wi - re, you're a dan - cer on thin ice, —

Elec. Gtr. 2

Ac. Gtr.

F/A B \flat Gm7 C A7 \sharp 5 A7 Dm C C7/E

Vx. you pay no heed to the dan - ger, and less to ad - vice, —

Elec. Gtr. 2

Ac. Gtr.

1:00

F Gm7 B \flat C A7 \sharp 5 A7 B \flat maj7 Gm7/B \flat

Vx. your foot-steps are for - bid-den, but with know-ledge of your sin, —

Elec. Gtr. 2

Ac. Gtr.

F Gm7 Bb F D5 Dm7 Am/C G/B

you throw your love to all_ the stran- gers,-- and cau-tion to the wind.

1:20 Gm/Bb F/A Eb/G D/F# Eb/G

let ring

D/F# Eb/G D/F# Eb/G D/F# D7/A

Chords: Gm, Bbm13, C, C/Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

with echo

1:44

Chords: F/A, Bb, Gm, C, Gm, F/A

Vx.

And you go danc - ing through door-ways just to see what you will

Elec. Gtr. 1

Ac. Gtr.

Chords: Bb, Bb/C, F, Gm, Bb, C, A7#5, A7

Vx.

find, — leav-ing no-thing to in - ter-fere with the cra - zy bal-ance of your

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Dm C C7/E F Gm7 Bb C
 mind, _____ and when you fi - nal - ly re - ap - pear _____ at the

A7#5 A7 Bbmaj7 Gm7/Bb F Gm7
 place where_ you_ came in, you've thrown your love to_ all the_

B \flat F D5 Dm7 Am/C G/B

Vx. — stran — gers, — and cau — tion to the wind.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

2:24 Gm/B \flat F/A E \flat /G D/F# E \flat /G D/F# E \flat /G

Elec. Gtr. 1

Ac. Gtr.

D/F# E \flat /G D/F# D7/A Gm B \flat m13

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

with echo

2:45

C

It takes love o - ver gold, and mind o - ver mat - ter to

Bbm Dm
do what you do that you must,

Bb C Eb Gm7
when the things that you hold can fall and be shat-tered, or

Bbm A7#5 Dm
run through your fin - gers like dust.

A/C# Bbmaj7/C C#/B

3:13

Bbmaj7 Cadd9 C/Bb Am7 Dm Am7

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Bbmaj7 Cadd9 C/Bb Am7 Dm 8va C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

3:33

Bbmaj7 Cadd9/E Gm7 Dm Am7

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

$B\flat$ maj7 C $B\flat$ maj7 C

This system contains measures 1 through 4. The treble staff features chords $B\flat$ maj7 and C, with various melodic lines including triplets and slurs. The bass staff provides harmonic support with chords and fingerings (e.g., 3, 5, 5, 5).

3 54 $B\flat$ C $B\flat$ C

This system contains measures 5 through 8. It begins with a box containing '3 54' and the chord $B\flat$. The treble staff shows chords $B\flat$ and C. The bass staff includes complex fingerings and triplets.

$B\flat$ maj7 C $B\flat$ maj7 C

This system contains measures 9 through 12. The treble staff features chords $B\flat$ maj7 and C. The bass staff includes fingerings and triplets.

4 13 $B\flat$ maj7 C $B\flat$ maj7 C

This system contains measures 13 through 16. It begins with a box containing '4 13' and the chord $B\flat$ maj7. The treble staff shows chords $B\flat$ maj7 and C. The bass staff includes complex fingerings and triplets.

4:23

Bbmaj7 C Bbmaj7 C C/D

Elec. Gtr. 2

Ac. Gtr.

Bbmaj7 C Bbmaj7 C

Elec. Gtr. 2

Ac. Gtr.

4:43

Bbmaj7 C C/D Bbmaj7 C

Elec. Gtr. 2

Ac. Gtr.

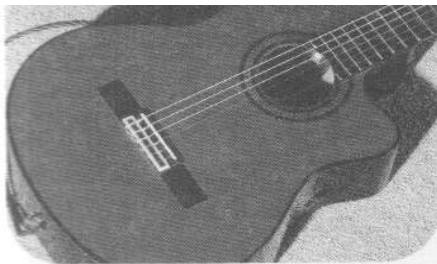
Bbmaj7 C Bbmaj7

Elec. Gtr. 2

Ac. Gtr.

C C/D Bb/G C
 5:12 Bb/G C Bb/G
 C Bb/G Bb C
 Piano cue
 Vibes cue Vibes continue ad lib. to fade

Musical score for guitar and vibraphone. The score is divided into four systems, each with a double bar line. The first system contains two systems of guitar staves (treble and bass clef) and one system of vibraphone staves (treble and bass clef). The second system contains two systems of guitar staves and one system of vibraphone staves. The third system contains two systems of guitar staves and one system of vibraphone staves. The fourth system contains two systems of guitar staves and one system of vibraphone staves. The score includes various musical notations such as chords (C, C/D, Bb/G, Bb), fingerings (e.g., 7, 8, 10, 11, 6, 5, 3, 2, 1, 4, 5, 6, 7, 8, 9, 10, 11, 12), and cues for piano and vibraphone. The time signature is 4/4.



private investigations

Words & Music by Mark Knopfler

(♩ = 84)

Em Bm/D A/C# G/B 0:11

Voice

Electric Guitar 1

Electric Guitar 2

Acoustic Guitar

F/A B7/A Em/G Gdim F#m7b5

Ac. Gtr.

0:34

B7 Em Bm/D

Vx.

It's a mys-te-ry to me, the game com-men - ces

fade in

Elec. Gtr. 2

Ac. Gtr.

Vx. A/C# G/B

for the u - su - al fee, _ plus ex - pens-es, con - fi - den-tial in - for - ma - tion,

Elec. Gr. 2

Ac. Gr.

Vx. F/A B7/A Em/G

it's in a di - a - ry, this is my in-ves-ti - ga - tion, it's not a pub-lic in - qui - ry.

Elec. Gr. 2

Ac. Gr.

0.57 Gdim F#m7b5 B7 Em

Elec. Gr. 2

Ac. Gr.

1:08
Em

Bm/D

Vx.

Elec. Gtr. 2

Ac. Gtr.

A/C#

G/B

F/A

Vx.

Elec. Gtr. 2

Ac. Gtr.

B7/A

Em/G

Gdim

Vx.

Elec. Gtr. 2

Ac. Gtr.

Chords: F#m7b5, B7, Em, D/F#

Elec. Gtr. 2

Ac. Gtr.

1:42

Chords: G, D, Am

Vx.

And what have you got at the end of the day, what have you got

Elec. Gtr. 2

Ac. Gtr.

Chords: Em, D/F#, G, D

Vx.

to take a-way? A bot-tle of whis-ky, and a new set of lies,

Elec. Gtr. 2

Ac. Gtr.

C B7

Vx. *3*
blinds on the win-dow, and a pain be-hind your eyes.

Elec. Gtr. 2

2:11
Em Bm/D A/C#

Jac. 2

Ac. Gtr.

G/B F/A B7/A

Elec. Gtr. 2

Ac. Gtr.

Em/G Gdim F#m7b5

Elec. Gtr. 2

Ac. Gtr.

B7 Em 2:45 Gdim

Vx. Scarred for life, —

Elec. Gtr. 2

Ac. Gtr.

F#m7b5 B7

Vx. no com-pen - sa - tion, pri-vate in - ves - ti - ga - tions.

Elec. Gtr. 2

Ac. Gtr.

3:04 [E]

Ac. Gtr.

3:27

Ac. Gtr. let ring

Ac.
Gtr.

Musical score for Acoustic Guitar (Ac. Gtr.). The score is written on a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The time signature is 3/4. The score consists of four measures. The first measure has a treble staff with a triplet of eighth notes (F#, A, C) and a bass staff with a triplet of eighth notes (F#, A, C). The second measure has a treble staff with a triplet of eighth notes (F#, A, C) and a bass staff with a triplet of eighth notes (F#, A, C). The third measure has a treble staff with a triplet of eighth notes (F#, A, C) and a bass staff with a triplet of eighth notes (F#, A, C). The fourth measure has a treble staff with a triplet of eighth notes (F#, A, C) and a bass staff with a triplet of eighth notes (F#, A, C). The score is marked with a 3:47 time signature.

Ac.
Gr.

A musical score for acoustic guitar. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The music consists of a melody in the treble and a bass line in the bass. The melody is written in eighth and quarter notes, with some triplets. The bass line is written in eighth and quarter notes, with some triplets. The score is for a piece in G major, 4/4 time.

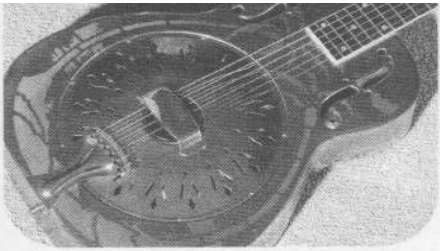
First system of musical notation, featuring a grand staff with two treble clefs (G4, F#4) and two bass clefs (B3, G2). The notation includes complex rhythmic patterns, including triplets and sixteenth notes, and a large, sustained chord structure in the upper staves.

Second system of musical notation, featuring a grand staff with two treble clefs (G4, F#4) and two bass clefs (B3, G2). The notation includes complex rhythmic patterns, including triplets and sixteenth notes, and a large, sustained chord structure in the upper staves. The text "with echo" is written above the first staff.

Third system of musical notation, featuring a grand staff with two treble clefs (G4, F#4) and two bass clefs (B3, G2). The notation includes complex rhythmic patterns, including triplets and sixteenth notes, and a large, sustained chord structure in the upper staves. The time signature changes to 2/4. The text "4:21" is written above the first staff, and the text "C" and "Em" are written above the second staff.

with echo

Musical score for "The Rose Tree" in G major, 2/4 time. The score is arranged for voice and guitar. The guitar part is written in standard notation with a capo on the first fret. The key signature has one sharp (F#). The time signature is 2/4. The score includes a vocal line and a guitar accompaniment. The guitar part features a mix of chords and arpeggiated patterns. The vocal line is a simple melody. The score is divided into three measures, each with a different chord indicated above the staff: C, Em, and C.



telegraph road

Words & Music by Mark Knopfler

Free time (♩ = c. 84)

0:23

NC

Voice

Keyboard cue

Electric Guitar 1

Electric Guitar 2

Electric Guitar 3

Acoustic Guitar 1

Acoustic Guitar 2

F B♭ F B♭ D F *

+1 +1 +3 +3 +3 +1

*Alternatively, use G tuning and capo 3

0:35

Vx.

0:51

a tempo (♩ = 92)

Dm

B♭

Gm7

Vx.

Ac Gtr. 1

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Ac
Gtr. 1

1:12
[D]

The musical score for Acoustic Guitar 1 (Gtr. 1) spans measures 1 to 4. The key signature is one sharp (F#), and the time signature is 4/4. The score is written on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains a melodic line with eighth and sixteenth notes, including a triplet in measure 3. The bottom staff contains a bass line with eighth and sixteenth notes, including a triplet in measure 3. A box above the first measure indicates a tempo of 1:12 and a key signature of [D].

Ac
Gtr. 1

Measures 1-4 of the acoustic guitar part. The staff is in G major (one sharp) and 4/4 time. Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes). Measure 2: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 3: B3 (quarter), A3 (quarter), G3 (quarter), F#3 (half). Measure 4: E3 (quarter), D3 (quarter), C3 (quarter), B2 (half). Fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

1:32
(♩ = 114)
D5 F/D G/D D D5 F/D C G

Tr.



D D5 F/D G/D D
 with echo approx. 1025ms.

1:57
D5 F/D C G D

Elec. Gtr. 1

Dm Csus4 C F Dm

Vx.

Well a long time a - go came a man on a track,

C Bb C F C

Vx.

walk-ing thir - ty miles with a sack on his back, and he put down his load where he thought it was the best,

Bb Gsus4 Gm Gsus4 Gm

Vx.

made a home in the wil - der - ness.

Elec. Gtr. 1

Ac Gtr. 1

2:32
F Dm C

Vx.

He built a ca - bin and a win - ter store, — and he ploughed up the ground by the

Elec. Gtr. 1

Ac Gtr. 1

Vx. $B\flat$ C F C
 cold lake shore. The oth - er tra - vel - lers came walk - ing down the track, and they

Elec. Gr. I

Ac. Gr. I

Vx. $B\flat$ Gsus4 Gm Gm $B\flat$
 ne - ver went fur - ther, no they ne - ver went back.

Elec. Gr. I

Ac. Gr. I

2:50
 Vx. F Dm C $B\flat$
 Then came the chur - ches, then came the schools, then came the law - yers, then came the rules,

Elec. Gr. I

Ac. Gr. I

Vx. C F C B \flat

then came the trains, and the trucks with their loads, and the dir-ty old track was the te-le-graph road.

Elec. Gtr. 1

Ac. Gtr. 1

3:07
D5 F/D G/D D

Vx.

Elec. Gtr. 1

D5 F/D C G D

Elec. Gtr. 1

Dm Csus4 C

Vx. Yeah,

Elec. Gtr. 1 *fade in*

3:32
F

Dm

C

Bb

Vx. then came the mines, then came the ore, then there was the hard times, then there was a war,

Elec. Gtr. 1

Ac Gtr. 1

C

F

C

Bb

Vx. te - le-graph sang a song a - bout the world out - side, te - le - graph road goes so deep,

Elec. Gtr. 1

Ac Gtr. 1

Gsus4

Gm

Gm

Bb

F

Vx. and so wide, like a roll - ing ri - ver.

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 1

Chord progression: Dm, C, Bb

Elec. Gtr. 1: Treble and Bass staves. Treble staff has eighth-note patterns. Bass staff has fret numbers (6, 7, 7, 6, 7, 6) and triplets (3, 3, 3).

Elec. Gtr. 3: Treble and Bass staves. Treble staff has block chords. Bass staff has fret numbers (0, 2, 4, 2, 0).

Ac. Gtr. 1: Treble and Bass staves. Treble staff has eighth-note patterns. Bass staff has fret numbers (4, 4, 3, 4, 3, 4, 0, 2, 4, 2, 2, 4, 2, 0, 2, 0, 0, 4, 2).

Time signature: 3:58

Chord progression: C, F, C, Bb

Elec. Gtr. 1: Treble and Bass staves. Treble staff has eighth-note patterns. Bass staff has fret numbers (0, 2, 2, 2, 2, 3, 2, 3, 2, 2, 0, 2, 0, 0, 2, 0).

Elec. Gtr. 3: Treble and Bass staves. Treble staff has block chords. Bass staff has fret numbers (0, 2, 2, 2, 2, 3, 2, 3, 2, 2, 0, 2, 0, 0, 2, 0).

Ac. Gtr. 1: Treble and Bass staves. Treble staff has eighth-note patterns. Bass staff has fret numbers (0, 2, 2, 2, 2, 3, 2, 3, 2, 2, 0, 2, 0, 0, 2, 0).

Chord progression: Gsus4, Gm, Gm, Bb, F

Elec. Gtr. 1: Treble and Bass staves. Treble staff has eighth-note patterns. Bass staff has fret numbers (3, 3, 3, 3, 3, 7, 6, 7, 6, 8, 6, 6, 8, 6, 5, 8, 10, 8, 8).

Elec. Gtr. 3: Treble and Bass staves. Treble staff has block chords. Bass staff has fret numbers (0, 2, 2, 2, 2, 3, 2, 3, 2, 2, 0, 2, 0, 0, 2, 0).

Ac. Gtr. 1: Treble and Bass staves. Treble staff has eighth-note patterns. Bass staff has fret numbers (0, 2, 2, 2, 2, 3, 2, 3, 2, 2, 0, 2, 0, 0, 2, 0).

Gr 1: *Dm* *C* *Bb*
 Gr 3: *Dm* *C* *Bb*
 Ac 1: *Dm* *C* *Bb*

Gr 1: *C* *F* *C* *Bb*
 Gr 3: *C* *F* *C* *Bb*
 Ac 1: *C* *F* *C* *Bb*

let ring

Gr 1: *Gsus4* *Gm* *Gm* *Bb* *F*
 Gr 3: *Gsus4* *Gm* *Gm* *Bb* *F*
 Ac 1: *Gsus4* *Gm* *Gm* *Bb* *F*

4:26

Chords: Dm, C, B \flat

Elec. Gtr. 1: Treble and Bass staves with melodic lines and fret numbers (13, 15, 10, 14, 15, 13, 12, 13, 12, 10, 13, 12, 13, 15, 13, 15, 15, 13, 10, 12, 10, 12, 10, 12, 19).

Elec. Gtr. 3: Treble and Bass staves with chords and single notes.

Ac. Gtr. 1: Treble and Bass staves with melodic lines and fret numbers (4, 4, 3, 3, 3, 4, 2, 4, 2, 2, 4, 2, 0, 2, 0, 0, 4, 2).

Chords: C, F, C, B \flat

Elec. Gtr. 1: Treble and Bass staves with melodic lines and fret numbers (18, 18, 20, 20, 22, 20, 18, 20, 18, 20, 22, 20, 20, 18, 20, 18, 19, 20, 18, 19, 20, 22, 20, 18, 20, 19).

Elec. Gtr. 3: Treble and Bass staves with chords and single notes.

Ac. Gtr. 1: Treble and Bass staves with melodic lines and fret numbers (0, 0, 2, 2, 2, 2, 3, 2, 2, 2, 2, 0, 2, 0, 4, 0, 0).

Chords: Dm (4:42), F/D, G, D

Elec. Gtr. 1: Treble and Bass staves with melodic lines and fret numbers (19, 13, 12, 10, 12, 10, 12, 10, 12, 10, 12, 12, 12, 12, 11, 8, 9, 7).

Elec. Gtr. 3: Treble and Bass staves with chords and single notes.

Ac. Gtr. 1: Treble and Bass staves with chords and single notes.

Chords: Dm C/D F C G D

Vx: And my

Electric Guitar 1: 6 5 7 7. 5 3 5 3 6 3. 5 7 7 9 11. 10

4:58

Chords: Gm Dm

Vx: ra - di - o says to - night it's gon-na freeze, peo-ple driv-ing home from their fac - to-ries, there's

Electric Guitar 1: 11 11 10

fade in

Chords: C rit. Am Dm 3 Csus4 C

Vx: six lanes of traf - fic, three lanes mov - ing slow.

Electric Guitar 1: 13 10 10

5:22

a tempo (♩ = 69)

Chords: Dm Amb13 Am7 Bbmaj7 Em7b5 Csus4 C Bb Fsus4 F Gm11 Am7

Vx:

5:50

(♩ = 76)

Chords: Bb A7b9 Dm A7#5 A7

Vx:

Electric Guitar 1: 7 5 6. 6. 6 6 5. 7 6

Electric Guitar 3: 1 7 7 7 7 7 5 6 6 6 5 6 5 6

B \flat Em7 \flat 5 C Fmaj7 Gm7 C/B \flat

Elec. Gtr. 1

Elec. Gtr. 3

Fsus4 F Gm7 Am7 B \flat A7 \flat 9

Elec. Gtr. 1

Elec. Gtr. 3

6:15 Dm A7 \sharp 5 A7 B \flat Em7 \flat 5

Elec. Gtr. 1

Elec. Gtr. 3

C Fmaj7 Gm7 C/B \flat Fsus4 F

Elec. Gtr. 1

Elec. Gtr. 2

Elec. Gtr. 3

Chords: Gm7, Am7, Bb, A7b9, *fade in* Dm, A/D

Elec. Gr. 1

Elec. Gr. 2

Elec. Gr. 3

Chords: Bb, Em7b5, F, Bb (6:52), C, Bb, F, Gm7, Am

Elec. Gr. 1

Chords: Bb (rit.), A7, Dm11 (7:06 a tempo ♩ = 116), C

Vx.

Elec. Gr. 1

Oh, I used to

Chords: F, Dm, C, Bb

Vx.

Elec. Gr. 1

Ac. Gr. 1

like to go to work, but they shut it down, I got a right to go to work, but there's no work here to be found, yes, and they say

C F C B \flat

Vx. we're gon-na have to pay what's owed, we're gon-na have to reap from some seed

Elec. Gtr. 1

Ac Gtr. 1

7:32

Gsus4 Gm Gm B \flat F

Vx. — that's been sowed, and the birds up on the wires, and the

Elec. Gtr. 1

Ac Gtr. 1

Dm C B \flat

Vx. te - le - graph poles, — they can al - ways fly a - way — from this rain and this cold, — you can

Elec. Gtr. 1

Ac Gtr. 1

C F C B \flat

Vx. hear them sing-ing out their te-le-graph code all the way

Elec. Gtr. 1

Ac. Gtr. 1

7:48 D5 F/D G D

Vx. down the te-le-graph road.

Elec. Gtr. 1

Ac. Gtr. 1

Dm F/D C G D with echo

Elec. Gtr. 1

D5 F/D G D

Elec. Gtr. 1

8:21

Dm F/D C G D Dm

Vx. Well I'd soon-er for-get, but I re -

Elec. Gtr. 1

F C Bb

Vx. -mem-ber those nights,— yeah, life was just a bet on a race 'tween the lights,— you had your

Bb C F C Bb

Vx. head on my shoul-der, you had your hand in my hair, now you act a lit-tle cold - er, like you

8:39

Gm7 Bb F

Vx. don't seem to care, but just be - lieve in me ba - by, and I'll

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 1

Chords: Dm, C, Bb

Vx. take you a - way — from out of this dark - ness and in - to the day, from these

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 1

8:47

Chords: Bb, F, C, F, C, F, Bb, C, F, C, F

Vx. ri - vers of head-lights, these ri - vers of rain, from the an - ger that lives on the streets with their names, 'cos I've

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 1

B \flat C F C F B \flat C F C F
 Vx. run ev - ery red light on me - mo - ry lane, I've seen des - pe - ra - tion ex - plode in - to flames,
 Elec. Gtr. 1
 Elec. Gtr. 3
 Ac Gtr. 1

9:03
 B \flat C F C
 Vx. and I don't wan - na see it a - gain, from
 Elec. Gtr. 1
 Elec. Gtr. 3
 Ac Gtr. 1

Am Dm Bb

Vx. all of these_ signs_ say-ing, 'Sor-ry, but we're closed', all the way_

Elec. Gtr. 1

[F] Bb

Vx. down the tel-le-graph_ road_

Elec. Gtr. 1

9:32 D5 F/D G/D D

Vx.

Elec. Gtr. 1

D5 F/D C G D

fade in

Elec. Gtr. 1

D5 F/D G/D D

Elec. Gtr. 1

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (Elec. Gtr. 1 and 2) and a piano part (Piano). The guitar part is written in standard notation with a key signature of one flat (Bb) and a 12/8 time signature. Chord symbols (D5, F/D, C, G, D) are placed above the staff. The piano part is written in standard notation with a key signature of one flat (Bb) and a 12/8 time signature. The score is divided into two systems, each with a guitar staff and a piano staff. The guitar part includes a solo section with a key signature change to two flats (Bb and Eb) and a 12/8 time signature. The piano part includes a solo section with a key signature change to two flats (Bb and Eb) and a 12/8 time signature. The score is written for a guitar and piano ensemble.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for two electric guitars and piano. The guitar parts are in standard notation, with the first guitar (Elec. Gtr. 1) playing a melodic line and the second guitar (Elec. Gtr. 2) providing harmonic support. The piano part is written in a grand staff (treble and bass clefs) and includes a time signature of 4/4. The score is divided into measures, with a time stamp of 10:05 at the beginning. The guitar parts are marked with chords D5, F/D, and G/D. The piano part includes a time signature of 4/4 and a key signature of one flat (B-flat).

Elec. Gtr. 1

G D D5 F/D

Elec. Gtr. 1

10:28

D5

F/D

C

G

10

11

12

13

Elec. Gtr. 1

D D5

7 0 5 7 5 5 0 0 3 5 3 4 0 3 5 5 0 5 7 5 5 6

10:52
D5 F/D G/D

Elec.
Gtr. 1

10 11 12

[illegible]

Chord: G

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 2

Chord: F

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 2

Chord: Dm

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 2

Acoustic Guitar 2 repeats previous 4 bars to the end

Elec. Gtr. 1

D Dm F

Elec. Gtr. 3

Elec. Gtr. 1

G D 11:29 Dm

Elec. Gtr. 3

Elec. Gtr. 1

F C G D

Elec. Gtr. 3

Elec. Gtr. 1

Dm F feedback 8va G

Electric Guitar 2 repeats previous 8 bars to end

Elec. Gtr. 1

D Dm F C

Elec. Gtr. 1

8va

Elec. Gtr. 1

(8va)

G D

Elec. Gtr. 1

11:59 Dm (8va)

F C G

Elec. Gtr. 1

D Dm 8va F

Elec. Gtr. 1

(8va) D Dm

Elec. Gtr. 1

(8va) F C G D

Elec. Gtr. 1

Dm let ring F G

Elec. Gtr. 1

12:29 Dm F C

Elec. Gtr. 1

let ring

G D Dm

Elec. Gtr. 1

F G D

Elec. Gtr. 1

Dm F C G D

Elec. Gtr. 1

Dm F G D

12:59

Elec. Gtr. 1

Dm F C G D

Elec. Gtr. 1

Dm F G

Elec. Gtr. 1

D Dm F C

Elec. Gtr. 1

G D Dm

Elec. Gtr. I
 F G D
 13 10 12 10 12 10 10 12 13 12 12 10 12 10 10 10 13 10 12 10 10

13:29
 Dm F C G D
 12 12 12 12 12 10 10 13 0 13 12 10 12 12 12 12 12 12 12 12 11 11 12 11 11 2

Dm F G D
 8va
 13 13 12 10 13 12 12 10 10 12 10 12 12 14 12 14 12 10

Dm (8va) F C G D
 let ring
 13 15 13 15 15 10 13 10 13 10 13 10 12 10 12 10 15 15 15 12 15 12 15 12 10 12 10 13 15 14 13 15 13 10 13

Dm (8va) F G
 10 13 15 15 13 10 13 13 15 13 15 13 10 12 10 12 12 10

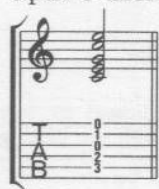
13:58
 D Dm F C
 3 5 7 0 10 10 7 5 3 0 3 5 3 5 0 3 4 2 2 2 0 0 0 0

fade
 G D Dm
 7 7 7 7 7 5 3 5 5 7 3 0 0 3 4 2 2 2 0 0 0 0

F G D
 3 3 0 0 0 0 0 0 3 5 5 7 0 3 2 2 2 0 0 2 0 0

notation & tablature explained

Open C chord



Scale of E major



High E (1st string)
B (2nd string)
G (3rd string)
D (4th string)
A (5th string)
Low E (6th string)

Bent Notes:

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol $\square \sim \square$. If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



Example 1:
Play the D, bend up one tone (two half-steps) to E.



Example 4:
Pre-bend: fret the D, bend up one tone to E, then pick.



Example 2:
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



Example 5:
Play the A and D together, then bend the B-string up one tone to sound B.



Example 3:
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



Example 6:
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up 1/2 tone to G.

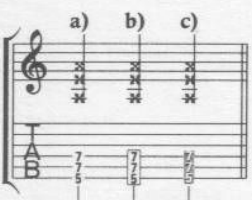
Additional guitaristic techniques have been notated as follows:



Tremolo Bar:
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



Hammer on and Pull off:
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



Mutes:
a) **Right hand mute:**
Mute strings by resting the right hand on the strings just above the bridge.
b) **Left hand mute:**
Damp the strings by releasing left hand pressure just after the notes sound.
c) **Unpitched mute:**
Damp the strings with the left hand to produce a percussive sound.



Glissando:
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.



Artificial Harmonics:

Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.



Natural Harmonics:

Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.



Pinch Harmonics:

Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.



Quarter-tones:

A downwards arrow means the written pitch is lowered by a quarter-tone; an upwards arrow raises the written pitch by a quarter-tone.



Vibrato:

Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.



Tapping:

Sound notes indicated by tapping – hammering-on with the picking hand at the indicated fret.



Pick Scratch:

Scrape the pick down the strings – this works best on the wound strings.

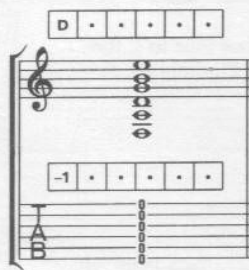


Repeated Chords:

To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

Special Tunings:

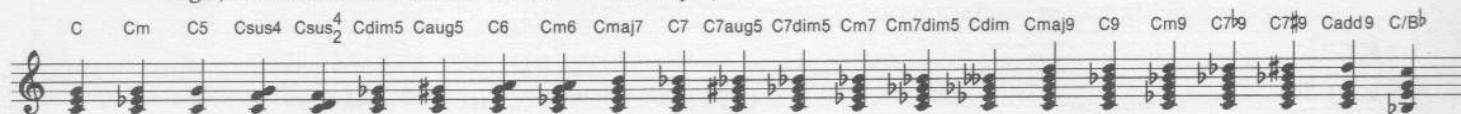
Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '.' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



Tune the low E (6th) string down one tone (two half-steps) to D.

Chord naming:

The following chord naming convention has been used. Note that chord symbols show the overall harmony, sometimes simplified, and are not intended to indicate a suitable accompaniment. Altered 5ths are shown as 'dim5' or 'aug5', whilst alterations to added notes are indicated by '#' or 'b'.



Where there is no appropriate chord symbol, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis: [C]

Where it was not possible to transcribe a passage, the symbol ~ appears.